



ACME

No. 7

354

LARRY
FIVE'S

MONSTERS *and* HEROES

THE MUMMY

The GREEN
HORNET



LARRY
IVIE'S

MONSTERS and HEROES

THE MAGAZINE OF PICTORIAL IMAGINATION

Larry Ivie's MONSTERS
& HEROES 7, May 1970
Scheduled bi-monthly, by
M & H Publications.
Contents © 1969 by Larry
Ivie, all rights reserved.
Mailing address Larry
Ivie, Box 505 Ansonia,
NYC 10023 *** Printed
in U.S.A.

No. 7



Contents

Editorial 2
The Mummy 4
Altron-Boy 16

The Green Hornet 22
Rocket Man 38
Amateur Films 40

Letters 47
Burroughs 48

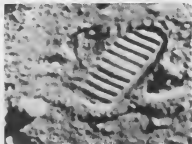
Although man's first landing upon the moon will seem long past by the time you read this, this editorial is being written shortly after that date which virtually closed the door upon all past history of mankind, and opened the next. The Altron-Boy chapter for this issue was started before, and finished after, the event for which this month will be remembered throughout history.

And to those belonging to the generations growing up in the eras just past, there could be no more fitting individuals to first step foot on the moon. Was it just a coincidence that those making the final crew selections chose someone whose last name is the same as the popular radio, book, comic book, and movie hero of the 'thirties and 'forties—Jack Armstrong, The All-American Boy? There are strong suspicions, as mentioned more than once on TV, it was not. OR, that the second man upon the moon had the same first name as one of TV's most popular heroes of the 'fifties—Buzz Corry of the SPACE PATROL!

Of course, the name Armstrong also has other memories for those growing up in the 'forties. Alan Armstrong was the secret identity of the popular costumed hero of comics and movies, Spy Smasher. (We have received many requests for articles on the above heroes, and will get to them all as soon as room permits.)

But the MOST significance for US in the name of Armstrong is the fact that it is also the last name of the person portraying the part of Altron-Boy in the first film made of the character for TV. Filming on this live-action project is still in progress. But we have been asked to wait at least several more issues before revealing further details.

OUR SUBSCRIPTION LIST, as mentioned previously, is filled, but our first issue is still available at \$1 a copy. Address for orders: Larry Ivie, Box 505 Ansonia, NYC 10023. We are still overly swamped with mail—some of which must sit days or weeks awaiting its turn to be opened. For this reason, we request that you DO NOT write simply to say that you like the magazine, or to ask questions requiring an answer. If you have statements or information that you would like on the letter page, or art submissions for consideration, please include a photo of yourself, and a return envelope for all items you wish back. Also, it helps the circulation statistics to know the age of our readers.



ARTISTS—see announcement on letter page of this issue.

Section One

MONSTERS

Oh! Amon-Ra--Oh! God of
Gods--Death is but the
doorway to new life--
We live today--we shall live
again--In many forms shall
we return-- Oh, mighty one.

THE MUMMY



In an attempt to duplicate the success of its popular Frankenstein series, it was not long before Universal Pictures came up with the idea of a reawakened mummy.

The best known of their several efforts with this theme is the four-picture saga of Prince Kharis, and his quest for the return of his beloved Princess Ananka.

THE LEGEND of the series was as follows: In ancient Egypt, there existed a statue, beneath which rested a sacred container which held the secret of restoring life (a sacred scroll, covered by Tanna leaves). Upon the death of Ananka, the girl whom he loved, Prince Kharis secretly attempted to use the contents of the sacred box to bring her back to life. He was discovered before restoring life to her body, but not before he had achieved immortality for her soul. As punishment for his blasphemy, Kharis was doomed to a living death as guardian of Ananka's tomb. With his tongue cut out, he was buried alive, and all witnesses to his burial site, near the tomb of Ananka, killed—except the high priests. The priests then moved him to a secret cave adjoining the tomb, where he was to remain as its guardian. The priests had removed the leaves of the extinct Tanna plant—the plant of life—from the sacred box, and used them to preserve the half-life state of Ananka's guardian—giving Kharis, at certain intervals, a serum made of three of the leaves. This secret was passed down from one priest to another, through the ages, to our present time. If the need arose to awaken Kharis, it was to be done during the period of the full moon, by brewing a serum from NINE of the leaves.





In the first film of the series, *THE MUMMY'S HAND* (1940), the tomb of Kharis is broken into, and the high priest (George Zucco) fulfills his obligation of reanimating Kharis to destroy the defilers. (The mummy was played by Tom Tyler, who was shortly after to achieve fame in the part of Captain Marvel.)





One by one, the members of the expedition fall victim to the mummy, until he is engulfed in flame within his tomb, and the remaining members are able to return to civilization with their treasures.

THE MUMMY'S TOMB (1942), reveals that the mummy was not destroyed after all—simply disfigured a little more, with one eye gone, and the right hand burned halfway away.





A new guardian for the mummy (Turhan Bey) sets out with the mummy for America, to recover the spoils taken from Ananka's tomb. But there the creature discovers a girl who resembles his lost Ananka. (In this, and the remaining films of the series, the part of the mummy is played by Lon Chaney, Jr.—at least in the credits. The use of a rubber mask, in the later pictures, made it easy to substitute a stand-in.)





In the climax of this film, the mummy appears to perish in the flames of a burning mansion.

THE MUMMY'S GHOST (1944), however, reveals that he is still alive. And the task of both finding him, and returning the body of Ananka to Egypt falls to a new agent of the old religion (John Carradine).





An attempt is made to bring Ananka's form to life also, but the result is simply the transference of her soul to the body of a living girl. The guardian of the mummy knows he must destroy this girl to complete his mission; but falls in love with her himself. The mummy kills him, and carries the girl away. But Ananka's new body begins to show the age of the soul which inhabits it, becoming old and withered. The mummy wanders into the swamps, and the two sink from view. (Appearing as the hero in this film was Robert Lowry—later to star in the second Batman serial.)



In *THE MUMMY'S CURSE* (1945), the swamp where the two bodies disappeared is excavated and the two uncovered. The sunlight restores Ananka's new body to its former youthful state, and Kharis is again reawakened.

This was a solid production, and a good conclusion for the series. But too many people were able to mistake it for something they had already seen, and it was only with the title "Abbott and Costello Meet the Mummy" that Universal felt safe in putting out still another film on the theme. This last title, however, had nothing to do with Kharis.

But, in Mexico, audiences were still clamoring for more, so a Spanish language series was begun (first scene *BELOW*), featuring an Aztec mummy. Another Mexican film, "House of Terror" (2nd scene *BELOW*), again brought Lon Chaney Jr. into mummy make-up.

But these films were not to be the last to make use of the mummy theme. Nor were any of them—including the Kharis series—the first.





The first mummy film to be made by Universal was in 1932. Titled **THE MUMMY**, it was a story in itself, with no sequel. (Although it is not inconsistent with the Kharis series, and can be considered to take place between the time of Kharis' burial and his rediscovery.)

In this film, in ancient Egypt, Im-Ho-Tep (Boris Karloff) attempts to bring HIS departed loved-one to life with the sacred scroll of life. (In fact, a number of the scenes first filmed for this production were simply re-used for the Kharis saga.) He, also, is caught before his plans can be fulfilled, and is condemned to be buried alive (NEXT PAGE) and all traces of his existence removed. He was not given half-life; and so that the Scroll of Isis would never again have its powers tried, it was buried with him. But the mummy and scroll were uncovered in recent times, and the life of Im-Ho-Tep was accidentally restored upon the deciphering of the scroll.

AT RIGHT, Karloff being made up by Jack Pierce, for his role of a newly awakened mummy, BELOW.





Seeing the awakened mummy, the reader of the scroll goes mad, and Im-Ho-Tep is able to escape into the night in possession of the scroll. Years later, having achieved a state of almost complete restoration, he returns to the site to assist in the excavation of the tomb where his loved—one of many centuries before had been buried. And again he begins to read the scroll before her sarcophagus. But instead of her soul returning to the mummified body, as had his, it centers upon a living body whose features are identical to those of the dead princess. Discovering what has happened, Im-Ho-Tep attempts to rid the living girl (played by Zita Johann) of her own soul, so that he may completely recall that of his princess. But the half-awakened soul of the princess begs Isis to give her rest instead of eternal life, and the request is answered. The scroll is destroyed, and Im-Ho-Tep also is given final death.





Hammer films, in England, revived the idea of Kharis in 1959, for the first of the mummy films to be made in color. This production, reusing the title *The Mummy*, effectively condensed the main elements of the Kharis saga into a single film. This proved successful enough for the company, that they decided to use the mummy theme again; but not for a direct sequel.





The next (above), *CURSE OF THE MUMMY'S TOMB*, 1964, was a slightly different variation, creating more sympathy for the monster. But, as with many Hammer films, its story was poorly paced.

Next came *THE MUMMY'S SHROUD* (at right). But however many films continue to use this subject, and no matter how good they may be, there is always a certain additional appeal for something that was part of a continued series. And so, it is through Kharis, as portrayed first by Tom Tyler, and then by Lon Chaney Jr., that the image of filmdom's classic mummy is most likely to endure.



IRON BOY ON THE ISLAND OF PERIL Chapter One

THE JOURNEY BEGINS!



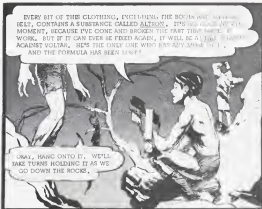
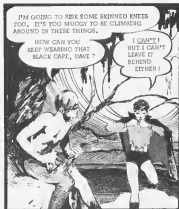
THREE TEENAGERS HAVE ESCAPED SAFELY FROM THE ISLAND FORTRESS OF THE EVIL YESTER.

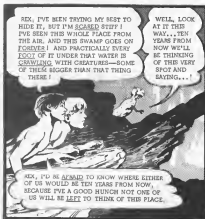
THEIR TASK, NOW, IS TO REACH THE ONLY WAY OFF THE ISLAND, WHICH LIES ON THE OTHER SIDE---

LOOK AT THAT! A LIVING DINOSAUR!
I THOUGHT YOU WERE KIDDING ABOUT THESE THINGS BEING ON THE ISLAND!

I HATE TO MENTION IT, SEX, BUT THOSE AREN'T THE ONLY THINGS WE'VE GOT TO WATCH OUT FOR. WE'VE GOT TO KEEP LOOKING UP, ALSO, THOSE THINGS UP THERE ARE JUST WAITING FOR SOMETHING TO GRAB ONTO!

I THINK THE ROUGHEST PART IS GOING TO BE THE HEAT! IT MUST BE INCREASING TEN DEGREES EVERY STEP DOWN FROM THE HELL.
HELP ME LOOK FOR A SHARP ROCK, YOU TWO.









Section Two

HEROES

HE HUNTS THE BIGGEST OF ALL GAME—PUBLIC ENEMIES WHO TRY TO DESTROY OUR AMERICA! WITH HIS FAITHFUL VALET, KATO, BRITT REID, DARING YOUNG PUBLISHER, MATCHES WITS WITH THE UNDERWORLD, RISKING HIS LIFE THAT CRIMINALS AND RACKETEERS, WITHIN THE LAW, MAY FEEL ITS WEIGHT BY THE STING OF.....

The GREEN HORNET

Those were the opening lines to one of the most powerful series in the history of radio drama. In books, comic books, the radio series where he began, and two motion picture serials, the original Green Hornet rivaled even the colorful super heroes of the comic books as one of the most DYNAMIC and POPULAR characters of the late 'thirties and nineteen forties.



Most of the followers of the original Green Hornet series did not become aware of his most interesting secret until seven years after the series began.

The Green Hornet was created in 1936 as an off-shoot of the famous radio program The Lone Ranger. Written by the same individual, a man named Fran Striker, The Green Hornet radio program, books, and comic books presented an up-dated version of the Lone Ranger theme. These two characters laid much of the foundation for the popular costumed heroes who followed. The Green Hornet motion picture serials, and the later comic book stories were not personally written by Striker himself (who had his hands full with the radio scripts, novelettes, and Lone Ranger newspaper strip) although the very first comic book stories were adapted from programs he had written. Once the original patterns were set, other writers also worked on many of the radio scripts, because of the amount of work involved. Although The Lone Ranger was aired primarily during the hours of children's programming, The Green Hornet, into the mid-'forties, was given prime adult time, on Sunday evenings.

It was not until mid-way through the series that Striker finally revealed the inside secret that many of the most observant followers had already suspected. When the series began, there were only two people who knew The Green Hornet's true identity of Britt Reid—The Green Hornet himself, and his valet, Kato. By the end of the series, there were three other surviving characters who knew. These were his secretary, the police commissioner, and his father, Dan Reid. Dan Reid had always been a major background character, but most of the followers of the series did not really take much note of his name, and its significance. It was a seven year test of observation before Striker finally began to strengthen the clues to the point where the majority of the audience finally became aware that The Green Hornet was the grand-nephew of The Lone Ranger.

AL HODGE, the first and longest-lasting of four actors to portray The Green Hornet on radio. Hodge held the part from 1936 thru 1943.

Donovan Faust played the part briefly after Hodge. Then Bob Hall (still a teenager) took the role until '46, and Jack McCarthy until the end of the original series in 1952.

About 50 of the original recordings, with both Hodge and Hall, are now available to local stations.



ABOVE, THE OFFICIAL VERSION OF THE HORNET MASK

The story of The Green Hornet, as continued with consistency for seventeen years, was as follows:



To western settlers of the late 1800s, there had been no greater legend than that of the tall man with the red shirt who wore a black mask and rode a white stallion named Silver. He was often seen with an Indian named Tonto, and a teenage boy named Dan Reid. Dan was the nephew of the legendary champion of justice, and after graduation from school, decided to fight injustice in his own way. He established his own newspaper, and years later, as owner of the powerful Daily Sentinel, related the tales of his youth to his young son, Britt.

The stories of his legendary great uncle had never failed to inspire the young Britt—a handsome blond, gray-eyed youth. But as he grew older, the security of the family wealth began to take its toll. A silver mine in the west, and the profits of The Daily Sentinel enabled his father to give him all he wanted—except a challenge in life. To overcome the boredom of social life, Britt traveled extensively. While in the orient, during the mid 1930s, he saved the life of a youth about his own age, named Kato. Kato was slightly different in appearance from his Japanese companions, and explained to Britt that his mother had been Filipino. Returning to the land of his father's birth, to further his education, he was becoming uneasy with the philosophies he found there for world conquest.

At first, Britt had been amused at Kato's vow to fulfill an old oriental custom of giving life-long service to the one who had saved his life; but the more he conversed with the young oriental, the more he found him to possess not only a likeable personality, but a brilliant mind. The two spent many evenings discussing ideas for new inventions, which Britt was becoming eager to test.

The youth returned from his world travels to receive a surprise from his father. The older Reid had decided to do his part to end Britt's playboy existence by providing him with responsibility. He would turn complete control of the powerful Daily Sentinel over to his son, while he himself retired to write his memoirs. Britt took his new position very seriously, much to his father's delight. During his spare time, however, Britt worked with Kato in an old livery stable which he owned, and which was located next to the modern apartment building



THE GREEN HORNET—thought by the world to be a master criminal, and officially charged by the police with every crime in the books.



BRITT REID--in reality The Hornet--young publisher of The Daily Sentinel newspaper, which offered a large, standing reward for information leading to The Hornet's capture.



DAN REID--Britt's father. (John Todd was the radio voice of the mature Dan. James Lipton portrayed him in the stories of his teenage adventures.)

KATO--(First portrayed by Ray Hayashi.)



in which they lived. Here, the two began work on a car which they hoped would be years ahead of anything then made. They also experimented with chemicals, and other devices of their own invention. Britt's greatest problem was his bodyguard—a stout, Irish ex-policeman named Michael Axford. Britt's father had hired him to look after the younger Reid, and his presence in the apartment made it difficult at first to keep the work in the livery stable secret, since Axford did not like to let the young crime-crushing publisher out of his sight. But Britt and Kato soon found a way to hide their trips into their hidden workshop. The wall of Britt's bedroom was even with that of the livery stable. Concealing their work with a clothes-press, they gradually made a doorway-sized hole in the wall of Britt's closet. In the space between the two buildings, they constructed a wooden stairway to a convenient landing on the second floor of the stable.

Because of its color, and the fact that it had been assembled in a stable, Britt and Kato christened their sleek, streamlined car the "Black Beauty". One night Britt decided to give it a test. He knew there was a chance to get some evidence on a certain criminal gang, if he could be assured of a quick getaway. He got the necessary evidence, and sent it to the police. But the car had been spotted, and Britt was horrified to discover that there had been a gangland argument at the scene where it had been parked. Witnesses who saw the car pulling away assumed that its driver had been responsible for the murder that had been committed. The driver of The Black Beauty was now a wanted man. Its ownership had to be kept a secret forever.

The name "Green Hornet" was not planned by Britt. To disguise himself from being recognized as the owner of the fugitive super-car, in his next task against crime-land, he wore a green cloth over the bottom half of his face. When retreating from the scene, a temporary defect in the car's horn produced a buzzing sound—such as that of a giant insect. From witnesses' accounts, a new phrase—"The Green Hornet"—was coined in the headlines. Britt took advantage of the name to strike fear into his underworld enemies. He and Kato devised an even more awesome buzzing device for The Black Beauty, as well as a smaller version to carry upon his person. And upon the green mask was affixed the outline of a hornet. Also, he carried a supply of "warning" stickers, bearing the hornet design. The Green Hornet's only weapon was a sleeping gas invented by Kato. Grenades of this were kept in The Black Beauty, as well as a supply of it in a special gun carried by The Hornet. Kato's first design for this gun was one which fired capsules that would break, and release the sleeping gas when fired at a solid object. A newer version was devised, however, to release a cloud of gaseous mist.

Over the years, four people other than Kato eventually came to know The Hornet's real identity. These were Linda Travis, a private investigator; Britt's father; Police Commissioner Higgins; and Britt's secretary, Lenore Case.



LENORE CASE--Britt's secretary. Her intuition and investigation often provided Britt with valuable leads. She was one of the few people to eventually uncover the true identity of The Hornet. (Lee Allman's voice was so identified with this part that there was never a substitute for "Casey". When Miss Allman was unable to make a broadcast, her substitute would be a "substitute secretary" in the story as well.)

MIKE AXFORD--lovable ex-policeman with a thick Irish accent, who was the one person most intent upon discovering the identity of The Hornet. And the least likely to do so! Sharing an office with Britt's secretary, he eventually took on the side duties of a reporter, in addition to being Britt's official bodyguard. (Gil Shee's distinctive voice was one of the favorite features of the series.)



BRITT REID AND KATO GO THROUGH A NARROW PASSAGEWAY THAT LEADS INTO AN ADJOINING BUILDING WHICH FRONTS ON A QUIET STREET...



THE SUPPOSEDLY ABANDONED BUILDING HIDES THE SLEEK, SUPERPOWERED BLACK BEAUTY, STREAMLINED CAR OF THE GREEN HORNET...

I'LL PRESS THE BUTTON THAT OPENS THE FRONT WALL AND STARTS BLACK BEAUTY! AND THEN KATO, THE GREEN HORNET WILL FIND THOSE GUILTY OF REGRETS ARE MANY!



Beginning in the fall of 1940, The Green Hornet was adapted into comic book form; and from that moment, throughout the "Golden Age" of the comic book, there was always a current issue of Green Hornet Comics on the stands.

Although Green Hornet comics were produced by three different companies, and there were many different artists (the style was constantly changing), the stories were remarkably consistent with the radio series. Many of the stories were taken directly from the radio show. These were the favorites of the readers of the day, and when any item in the adaptation disagreed with the original in the slightest way (as it did in the stories where Linda Travis and Lenore Case discovered The Hornet's identity) there was a loud volume of youthful protest.

A trade mark of The Hornet was a small paper sticker bearing the imprint of a hornet design, and countless thousands of imitations were produced by children of the nineteen thirties and forties, while playing their favorite adventure hero. The stickers were left as warnings, or as the Hornet's "signature" upon letters written in green ink; and upon the foreheads of criminals left unconscious, by gas, for the police. Criminals often tried to counterfeit the Hornet seal, to blame him for their crimes; but the police had a small sampling of genuine ones on file for comparison, and found that the fakes never quite equaled them in printing quality.

ED LOWRY--The Sentinel's ace reporter. Lowry was usually the one to get the scoops on The Hornet's activities for The Sentinel's editor, GUNNIGAN. It was up to Gunnigan to handle all the work left unfinished by Britt. (Lowry was played by Jack Petruzzoli)



LINDA TRAVIS--a private investigator hired by the elder Reid to uncover The Hornet's identity, and the first to actually do so. She was eventually killed in an automobile accident. Another investigator constantly after The Hornet's secret--for his own profit--was OLIVER PERRY. After many close but unsuccessful attempts, Perry eventually became involved in illegal activities and was sentenced to jail.



POLICE COMMISSIONER HIGGINS--who eventually learned The Hornet's true identity and purpose, and gave him unofficial aid, when possible. (Played by Paul Hughes)

THE CORNER PAPER BOY was a familiar part of the series, keeping everyone apprised of the latest headlines, invariably followed by the shouted phrase, "Green Hornet still at large!" (Played by Rollon Parker)

Best remembered announcer of the radio series was Mike Wallace.





ABOVE, the official version of the Green Hornet seal. Also, the one official premium offered for sale by the radio program—a ring, such as that worn by The Hornet on several adventures. This ring enabled the wearer to leave an imprint of the Hornet insignia. It also contained a secret compartment, and glowed in the dark, for signalling. On most adventures, however, The Hornet did not want his hands encumbered, and wore only very thin gloves, to avoid leaving fingerprints that would reveal his identity.

The one item which was the greatest challenge to youthful imitators of this famous hero was his major weapon—the wondrous gas gun. Its official description was, "shaped somewhat like a foreign make of pistol with an oversized cartridge chamber". With apparent deliberation, it was seldom drawn in comic books with the same design two issues in a row—even when the issues were by the same artist. Leaving the exact appearance of this major piece of equipment up to the imagination of the audience perhaps made it even more intriguing. Almost every child of the 'forties had his own version of this awesome device, and somehow they all seemed right.





In 1940, the producers of the popular Flash Gordon movie serials announced that they had finally selected The Green Hornet as their next film project. Their selection was greeted with much enthusiasm, and, indeed, "The Green Hornet" proved so successful that "The Green Hornet Strikes Again" was rushed into production that same year. Gordon Jones starred as Britt Reid in the first serial, with Keye Luke as Kato, Anne Nagel as Lenore Case, and Wade Boteler as Mike Axford. But the producers were well aware of how synonymous the voice of Al Hodge had become to the role of The Green Hornet, and had HIS voice dubbed in for all of the lines spoken by the masked Hornet. For the second picture, the same cast was reassembled, except for the part of Britt Reid, which was taken over by Warren Hull.





The Green Hornet has long been one of the favorite subjects for amateur films, by those old enough to remember the original Hornet series. Above, a scene from an amateur production by Don Glüt.



Above, the Green Hornet TV series of 1966 at least retained use of The Black Beauty, and occasional use of the original Hornet's major weapon, gas.

Setting the mood for the Green Hornet radio program was the awesome introduction—a buzzing sound that was The Green Hornet's distinctive identification. There had been two versions of this. The original programs used a sound that was actually rather annoying, instead of mood-setting. And then a sound effects man came up with an ingenious device.

Originally, many things had been tried in an attempt to create a convincing hornet sound effect, including someone blowing on a cellophane-wrapped comb (which proves undependable), and the use of actual hornets. (A full cage of them was brought into the studio, and set before the recording microphones. But they merely set in silence.)

The familiar sound of later years was created in the following way: A violin string was attached at one end to a telephone buzzer. This created the needed vibration on the string. The other end was attached to a butterfly net. Varying the pressure on this created changes in pitch. To record this, the violin string was run through a carbon block containing a phonograph needle. The secret of the impressive result intrigued other sound effects experts for years. Sound effects were not just a necessity to radio. In later years they became a true art form in themselves—especially in the Detroit studios from which The Green Hornet originated.

THE GREEN HORNET ON TV

The Green Hornet was first adopted for a planned TV series in the early 'sixties, and a finished pilot film was made which, according to those who saw it, was faithful to the elements which had made The Hornet so popular originally. But it was not picked up by a sponsor, and the idea was temporarily set aside.

The fact that the original concept of The Green Hornet was a strong one had already been proven. The radio, motion pictures, and comic books had been able to present stories so exciting and enthralling that the original series had been able to thrive successfully for SEVENTEEN consecutive years.

Yet, when a Green Hornet series was finally released to TV, in 1966, almost every element that had made the original Hornet series so fascinating was MISSING. And yet no one was surprised, for the producer of the series was the same individual who had placed Batman into TV production without having read a Batman comic book.

TV is a medium of contrasts. There are producers who are able to take a totally dull idea, and skillfully produce an endless number of interesting and entertaining episodes around it. A good example of this is the popular British series *The Avengers*. And then, there are producers who are able to take an extremely powerful and already popular theme, and manage to make it into something totally dull. If *The Avengers* could succeed, how far more powerful and long-lasting could a series based on Batman have been, produced by those same talents! And *The Green Hornet*.

But how even a production company completely devoid of taste and talent could have produced blunders so numerous and broad in scope as those of the TV "Green Hornet" is virtually inconceivable. From the frivolous mood-destroying jest opening (as opposed to the awesome introduction of the radio program), to the use of a mask which could in no way believably conceal the identity of the hero, to the cheap-looking gas gun, to the miscasting of every character (with the possible exception of Bruce Lee as Kato), to the dreadfully DULL scripts, to the lack of attention to such important elements as mood, characterization, and The Hornet's motives, the TV program was in NO WAY an accurate representation of the exciting Fren Striker creation.

An ever-present problem is how to update a character from a previous generation. But this series had had a solution already at hand, which was ignored. With the original, and strong, Dan Reid—Britt Reid foundation, the new continuity could have brought in Britt's SON as the current Hornet—maintaining the integrity of the entire series without contradiction.

The main drawback to the incredibly inapt and deservedly short-lived TV series is that it might blind future TV sponsors to the fact that intrinsically powerful themes such as The Green Hornet need NOT be poorly produced. And that, in reality, it is only the EXCEPTIONAL production crew that could somehow manage to dilute such a truly powerful concept.

We feel that a large, and LONG-LASTING audience for TV versions of Batman and The Green Hornet DO exist. But how many sponsors will realize that Batman and The Green Hornet have NOT as yet reached the TV screen?



Although several major studios continued to add to the list of theater movie serials for several more years, King of the Rocketmen has been called the LAST of the GREAT serials.

KING OF THE ROCKET MEN



In 1949, Republic Studios released what was perhaps the most thrilling of all serial inventions—the flying suit used in King of the Rocket Men.

Despite the huge volume of film serials, truly interesting ones were relatively few and far between. The studio heads just didn't seem to comprehend the fact that pictures about run-of-the-mill cowboys and detectives were not as interesting to audiences as super heroes. Flash Gordon, Superman, Batman, The Green Hornet, The Spider, Tarzan, and a few other well known heroes obviously pulled in bigger audiences than other serials, or the studios wouldn't have gone to the extra expense of paying out the royalties necessary to produce sequels to them. But although most of each studio's serials were attempts to capture equally large audiences with original characters, it seldom occurred to them to pattern those heroes along equally imaginative lines. And so it seemed almost by accident that Republic suddenly found themselves with a winner, when someone, somehow, accepted the idea for King of the Rocket Men.

How original the idea was is still a question of debate. Many kids of the day accepted it as an adaptation of the current comic book hero Rocketman. The older viewers assumed it had been inspired by the flying-pack worn by Buck Rogers. But whatever the inspiration, the finished product emerged as an item fully capable of standing on its own. And across the country, kids were suddenly appearing with home-made cardboard helmets and rockets patterned after those worn by the serial's hero.

THE STORY concerned itself with the members of Science Associates—a group of scientists specializing in research on guided missiles, fuels, and related items. One of these men—the hero of the story—was named Jeff King (providing an excuse for the title King of the Rocket Men).

The primary genius of the group, however, was Prof. Millard. Among other things, Millard had discovered the principle for a powerful sonic ray weapon, which he called The Decimator. A third member of the group became determined to gain control of Millard's devices for his own ends, and assumed the name of Dr. Vulcan as a disguise in leading a group of henchmen to accomplish his goals. But Millard survived Vulcan's first attack, and retreated to a hidden laboratory, within a cave outside the city limits, to complete his work. Only one person—Jeff King—shared the knowledge of his location. Together the two worked to perfect another of Millard's inventions—a rocket-powered flying suit.







With the control dials set in proper position—speed, neutral; direction, neutral; power ON—Jeff had only a few seconds to wait before being propelled into the air as a human missile, to race to the scene of Vulcan's latest attacks. And as soon as Vulcan began to suspect King of being the mysterious Rocket Man, Millard himself donned the suit (BELOW) just in time to rescue Jeff (played by Tristram Coffin), and divert suspicion from him. (Coffin, usually cast as a serial villain, and not bothering to shave off his mustache for the short time he would be a hero, was given the role when the first choice—Kirk Alyn (who had played Superman)—was still busy completing a previous picture.)





Highlights of each episode were the flying scenes (created by Howard and Theodore Lydecker, who had previously created similar ones for Republic's Captain Marvel serial) and the remarkable stunt work. Within the suit for the take-off and strenuous landing scenes was expert stunt man Dave Sharpe; for the fight scenes, Tom Steele. Both appeared elsewhere in the serial as villains.





Written by Royal Cole, William Lively, and Sol Shor, the 12 chapters of the serial possessed the following titles: Dr. Vulcan—Traitor Plunging Death Dangerous Evidence High Peril Fatal Dive Mystery of the Rocket Man Molten Menace Suicide Flight Ten Seconds To Live The Deadly Fog Secret of Dr. Vulcan Wave of Disaster.





The co-stars of the picture were Mae Clarke (heroine in the original Karloff *Frankenstein*), and House Peters, Jr. An additional advantage for the Rocket Man was a small rocket-pistol, also invented by Millard (who was killed mid-way through the serial).





In an unusually impressive conclusion to the serial (few serials bothered to go all out for a final chapter), Vulcan turns on the Decimator at full force, and causes a huge tidal wave to engulf NYC. (Footage for this—which had already been re-used in at least two other Republic pictures—was taken from an earlier film titled "Deluge".) But Rocket Man found his location, and raced to the scene to put a timely end to the career of both Vulcan and the Decimator.





The first run of the aerial proved so popular, that it was not long before Republic re-issued it as a feature film, under the completely inappropriate title *LOST PLANET AIRMEN*. Sometimes shown on TV, this cut-down version unfortunately has discarded much of the most impressive action and special effects sequences in favor of trying to tell a story. One improvement made for the feature version, however, was to present the destruction scenes at the end merely as a PROPHECY of what would happen if King did not arrive at Vуicen's hideout in time. This required a bit of new dialogue—something rare in such re-releases.

But this was far from the last to be seen of the wondrous rocket suit. However, as if to PROVE to the world that their creation of a new classic hero had been merely an accident, Republic now began to dilute it in every way possible. First, they dropped the powerful name of Rocket Men, and gave the suit to a new individual named Commando Cody, who first appeared in *RADAR MEN OF THE MOON* (1952). The accent of the Cody series was neither on the hero nor the rocket suit (which eventually became cluttered with a bulky belt radio), but upon a large, clumsy-looking ship which shuttled back and forth through a cloud-filled space to carry the characters from the Earth to what was supposed to be the moon. There they found an alien city, swarming with an army (three people) plotting to invade the Earth! (And waiting for their hired agents on Earth to rob a bank so they would have the resources for the task!!!) Cody's first job of thwarting this plot was miraculously stretched into another 12 chapters—now sometimes shown on TV as a feature titled *RETIK, THE MOON MENACE*.

This was followed in the same year by a sequel—*ZOMBIES OF THE STRATOSPHERE*. The main improvement was to replace the original actor for Cody (who had looked even less heroic than Tris Coffin) with the VERY heroic looking Judd Holdren. But, once again realizing they had accidentally made a wise decision, Republic immediately made up for it, in the following production, by covering Cody's new handsome face with a Lone Ranger type mask. At this silliness, the young audience of the Cody series could only squirm; for, by this time, every criminal in the universe was aware that Cody owned the rocket suit—he had never made a secret of it, as had Jeff King—and he had already been appearing for several years without the need of a mask while engaged in his routine activities. It was just another item to dilute the already substantially weakened impact of the rocket suit, along with the bumbling "spaceship" that was still the real center of attention. (Every alien in the universe had a better looking ship than Cody's!)

By 1953, the adventures of Cody were no longer being released in traditional serial form, but in a return to the Chapter-Play format in which serials had really begun, back in the silent days. Republic periodically released 20 minute featurettes of Cody which were complete sequences in themselves—although each featured basically the same characters, and the same outer-space villain—The Ruler. These were eventually assembled as the weekly Commando Cody TV series. And, again in re-edited form, Cody and the rocket suit appeared for the 1958 feature *SATAN'S SATELLITES*.



Section Three

CREATORS

OF IMAGINATION

Don Glüt



It was inevitable that our series on talented young creators eventually contain an article on Don Glüt (rhymes with boot). Don's efforts have been mentioned frequently in such related publications as *Castle of Frankenstein*, *Famous Monsters*, and others; and he has himself written articles about films for *Fantastic Monsters and Modern Monsters*. In fact, he was the editor of that latter publication—an excellently written newsstand film magazine whose expenses, unfortunately, overran its income. Currently, he has been writing stories for such comics-type publications as *Creepy* and *Eerie*.

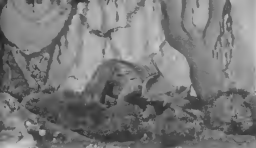
Don has done writing and research in other fields also. He has had a novel published, and has sold a book on the history of dinosaurs. Also he's been a member of a rock band for several years. Primarily, however, he's become noted for his creative efforts in the area of amateur film making.

On top of his other achievements, Don is also an artist. And if he has any faults, it's perhaps the fact that he's evidenced interest and talent in so MANY different directions without really working full force on any. Although he has had a few excellent drawings published, he has never worked at developing this skill other than using it, where necessary, in designing the titles (some of the most impressive amateur ones we've seen) and other needed items for his films. And as professionally polished as his films have become, he has never really expended exceptional effort on them. While his large audience of other amateur film makers, and amateur film fans, assumes he is hard at work on his latest imaginative, action-packed epic, he is more likely than not spending his time reminiscing over old action films with former stunt men and retired B picture stars.

And his films primarily reflect his devotion to this era of film making. They are quickly made and competent. They, as of now, reflect none of the extra care of a budding Willis O'Brien (*King Kong*), Fritz Lang (*Siegfried*), or a Stanley Kubrick (whose *2001: A Space Odyssey* will be covered in an upcoming issue), but a decided skill for utilizing all of the deadline-meeting shortcuts employed by most professionals. Should his goal lead him toward TV film production, he has already given himself much needed experience, for he has now produced over 40 films—most of the later ones quite competently. (For most young film makers, however, we do not advise so ambitious a goal. Most prefer to spend several months perfecting an EXCEPTIONAL 3 to 5 minute film, and tend to lose interest—either on the part of themselves, or their eventual audience—when attempting stories that run longer than this.)

As with most young film makers, comic book characters provided the necessary interest to give Don his start. Among his early efforts were films on *Spy Smasher* (shown here), *Superman*, *Capt. Marvel*, and *The Human Torch*.





ABOVE, like many beginners, Don was first attracted to the possibilities in stop-motion animation, using clay models for the monster and dinosaur sequences in his films.

BELOW, a scene from Don's first Captain America film, based upon the original version of the character from the 'forties. Don himself played the part of Cap in this 5 minute action film.







AT LEFT, Don in one of his several vampire films. (Photo by Erik Shiozaki) Like most young film-makers, Don also produced his share of werewolf and Frankenstein monster epics.

ABOVE, Don (with camera) on location for a second film based on Capt. America. BELOW, Don on motorcycle for a teen-gang sequence, and in costume for one of his most recent films—based on the character Spider-Man.





By night, Don Glüt is a typical young rock performer; but by day an actor—portraying the original Batman. (Of the 8 amateur Batman films that we have seen to date, the young producers of 7 of them have felt the original version would provide them with a better mood for the character.)



ABOVE, an upside-down camera enabled Don, as Spider-Man, to walk on ceilings while after the villainous Dr. Lightning (Bob Rosen) shown BELOW menacing the heroine (Donna Shannon). (Photos by Bill Obbagy)





Aside from a leading role in a TV commercial, Don has also been on TV's Dating Game show, where his comments on comic book heroes and old movie monsters proved a little esoteric for the girl involved. He couldn't wait to get back to an environment of more understanding individuals—such as those on the set of his Captain Atom production, starring Don as the helmeted Captain, and Melody Raber and Bob Donahoe, among others.



LETTERS

Address for Mail: Larry Nye, Box 585 Anacostia Station
New York City, N.Y. 10023

Please remember that we try to present a FACTORIAL magazine, as much as possible. Letters including photos are a help in this respect.

Due to the size requirements, most letters have been retyped, and shortened.

APRIL PLEASE NOTE: For two months following the release date of this issue, we are interested in reading completed manuscripts (small black and white, or color, paintings in watercolor, pencil, or any other medium allowing for detail) of scenes from the Hobbit/Jour of the Rings books by J.R.R. Tolkien. Those which are most accurate to the sources and most original (and most detailed) will be printed in a forthcoming issue. We would like to see the scenes as realistic as possible, and suggest that each person concentrate on a single major event, rather than dividing their time among several scenes.



As a long time fan of science-fiction stories and comic book characters such as Flash Gordon, I was extremely excited to read magazine when it first appeared on my Toronto doorstep. The magazine as it is sold to you would live in the heart of projects which your readers are engaged in, as I am sending you two of the latest issues of the Phoenix I started. There is not a big market for this sort of thing, but I do it for the pleasure I get out of it. I especially thought it might be of interest because from time to time certain or considerable of your work are occasionally seen in the vicinity of local flying saucers.

Gene Baglioni, 17 Leinster St.
Allanville, Ontario, Canada

For those interested, Gene publishes a small magazine (now in its 57th issue) devoted to claimed saucer sightings. Before too much longer, we will carefully look through the hundreds of publications we have received on every type of imaginative subject, and devote an article to the best of each field, so that those interested in reading further about—or contributing material on—these subjects (Dr. Hovse Saitan, Humphrey, etc.) will have a good piece of the best pieces to light. As for the flying saucer fantasies, so many have written to us about how THEIR imaginative projects have been so full reporters with false saucer sightings and photos, that we cannot really take most of the time in these magazines too seriously. Instead of dreading their examples in looking a handful of people, we suggest that those with such desires for creative ingenuity let everyone know about their talents at cartoons and model making through the pages of Monsters & Heroes.

Instead of sending a lot of unpublished letters, why not devote a complete issue to work on the first Frodo Baggins film serially covering at least that much space. Jack Miller, Vir.

The Frodo Baggins article was too long, as was the Captain Jack article too short. John Hether, Ohio

As usual, most of your articles in issue #3 were exactly the right length for the subjects covered. Sam Johnson, Del.

Shall we fight?

After reading your article on the original Captain Marvel, it was hard to believe at first that my favorite comic, the current Marvel Publications, was really so unoriginal. Then I learned at some of the issues before me that they had recently (and admittedly) plagiarized the same source from Tolkien, called a character's story almost free on an idea of a flying creature, and even copied their Captain Marvel's character plagiarized of the Frank Science cartoon series that was on TV.

Dr. Engle Washington, DC

It is rather discouraging to see such a company relying so heavily upon the ideas of others. Accidental similarities can occur, and we are constantly changing things to avoid as many as we can. But we are still a relatively new company, it's easier for those who've found themselves in a never-ending grind for material over a span of many years to suddenly lose interest and integrity aside, flying on one will notice. From the flood of mail we've received about Marvel, it's obvious you HAVE noticed. But how many of you have let Marvel know? Also remember, however, that it's easy for us to criticize the shortcomings of someone else—when we're not faced with their task.

I've been trying to pinpoint the reason why the Altman-style serial appears to be more than other serials. I think the answer could be that the other characters seem to be written by people who have never experienced the situations they are facing. Their characters later, but on neither has the realistic the situation for Altman-style magazine. I have the feeling I myself would react exactly the same way. It's just one of those things that I don't really think of. And, because I, I always find myself living every moment right along with him. Gary Cowley, Mass.

The Altman-style installment in issue #3 gives a good idea for how past content. Although for some reason, it feels good to write, it is honestly a little awkward. I can see how the older generation of readers in terms of groups who are to be with the new with them. The new generation is more understanding and has a much more sense of humor. I am a fan of Altman-style. I'm afraid writer's class are more correct than he's. He's a member of the true Altman-style. But I don't really think I don't really think of. And, because I, I always find myself living every moment right along with him. Gary Cowley, Mass.

I am a mail, non-profit magazine called THE PULP. I am a magazine which is a chance to get feedback articles, but we write to you. Paul Smith, 1518 Baker Ave. Palo Alto, Calif. 94306



We decided to print Paul's letter, not of the dozens that said approximately the same thing, for the simple reason that Paul's included his photo, and, as we say every issue, we try to give MGR as much as possible. Without a sample of the entire or further such person publishes, though, we can't possibly give potential contributors a recommendation for it, or even an idea of the subject matter. But we want most of them are of the general (magazine-subjects type). But, on the other hand, we can't guarantee Paul that he won't be swamped with a hundred unusable-quality or subject pictures that are not accompanied by return postage. So we suggest, in this case (since we have not as yet printed a comprehensive article on the last feature available for subscriptions and contributions, that article contained in Paul's publication should send a small check, with a self-addressed envelope, and if the work appears to Paul he can furnish you further information about what he wants, the reproduction requirements of his publication, etc.

Just a little note to let you know how much I enjoy Monsters and Heroes. Your feature Altman-style is magnificent, and the article on Capt. Jack Kirby brings nostalgic tears to the eyes.

Peggy Desigian, Florida

In your fifth issue, you stated that the only scene taken out of the original Frodo Baggins film before it was released on TV was one line of dialogue, which you gave. But the current issue of Monsters & Heroes has a two page article about the same scene from a scene they say hasn't been seen for the last 35 years. Adding up the track record of both publications, it's better you're right. Flight?

Douglas Zelazo, Oregon

As far as we can discover, it hasn't been seen in Moffitt West Siberia for the last 25 years. (CV over!) But the sequence has always been available in U.S. tv, and is usually shown about. The quality of the photos available extraneous clarity.

I wish to commend you for your attitude in being able to handle your "repetitive" products in a favorable light. However I think you are more really generous in referring your readers to the "official" material of the Frodo Baggins. Because of this, I unfortunately bought the first one, only to discover it was easily old material, in which the original errors had not even been corrected. And so to their 3rd summary of the Frodo Baggins film, I far preferred your pictorial version. You had a lot better selection of pictures, did not long about the way that the scene had been before (Crichton PT brought about new but had printed a month before), and where there was a few duplications, your prints were better. As I glanced through the last issue, I noticed that some of your illustrations had the people facing the opposite direction. The one right?

Steve Purvis, Florida

Magazines are put together so far in advance of sales dates that a duplication of some sort of error or three must be made as a practical matter. Many magazines determine the direction of photos according to the way they are given. We work differently. We always try to stick to scenes and capture them best represent the mood of the original film, and then design the layout of the pages around those photos—keeping the people facing the scene direction they were in the original film. So our version was correct, but don't blame the editors of other publications. Their layout staffs are simply working under different company policies. And different companies have different sets of problems.



THE BURROUGHS LIBRARY

—A CONTINUING SECTION DEVOTED TO THE WORKS
OF EDGAR RICE BURROUGHS—



There seems to be a lot of interest in the works of Burroughs that few ever hear about.



We found comic book artist and writer Tim Brent warming up for his day's work with the brush sketch of Tarzan shown here.

TIM BRENT



KEN SORISH

Ken Sorish practices his photographic skills with exciting Burroughs scenes such as that at right. (Models are Joe Mantella and Carol Bianchi.)

If you have similar creative Burroughs efforts, please let us know.



Sug-
gested
place-
ment
for
this
title
within
com-
pleted
col-
lection
of Bur-
roughs
novels

Num-
ber of
book
in
Mars
series

Total
num-
ber of
novels
com-
pleted
by Bur-
roughs
at this
time

Year
writ-
ten



Edgar Rice
Burroughs

1913

THE WARLORD OF MARS



Edgar Rice Burroughs



Edgar
Rice
Burroughs

Following
the events
that occur-
red in Gods
of Mars,
Warlord of

Mars concludes the serialized
John Carter trilogy that began
Edgar Rice Burroughs' famous
eleven book Martian series.

Although John Carter remains
as a background figure, as
well as engaging in other ad-
ventures of his own, later on,
the books immediately follow-
ing Warlord are concerned pri-
marily with separate adven-
tures by others. A Princess of
Mars, Gods of Mars, and War-
lord of Mars form one of the
longest—but also most popu-
lar—of the Burroughs sagas.





EARLY ATTEMPTS BY THE BELL THREE-ODUCE MAGAZINES, ELECTRONICALLY FAILED MISERABLY